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Catalogue  
of Lithographs by  
Eugène Isabey  
(1804-1886)

for sale by  
FitzRoy Carrington



707 Fifth Avenue  
New York

1923

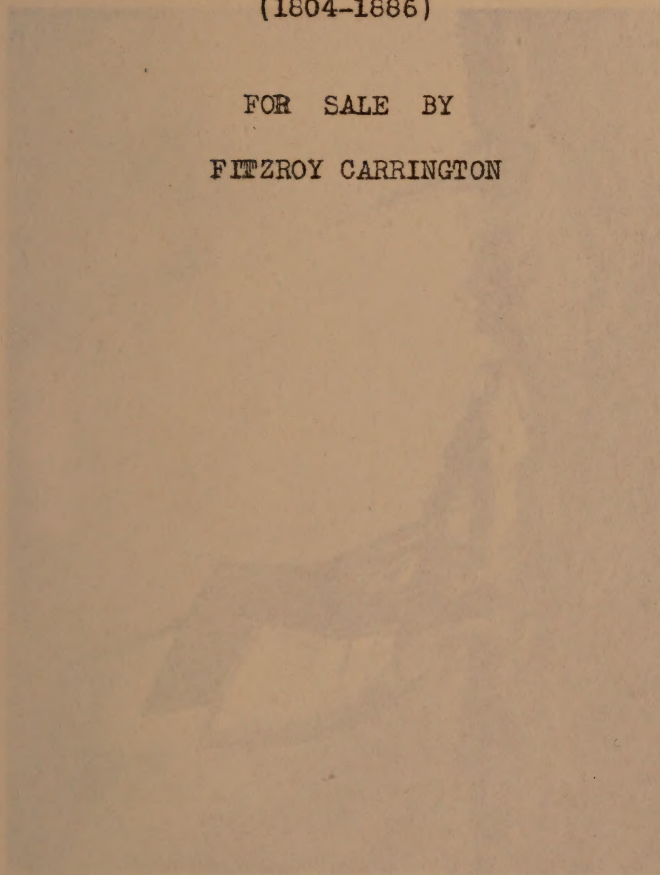




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CATALOGUE  
OF LITHOGRAPHS BY  
EUGENE ISABEY  
(1804-1886)

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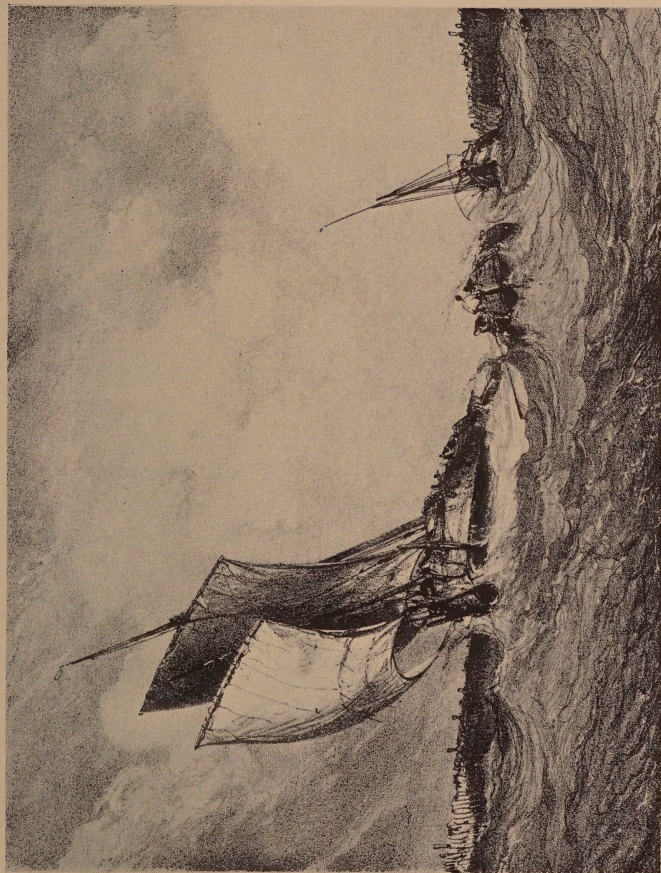


Reproduction of the original lithograph by Eugene Isabeau

707 FIFTH AVENUE  
NEW YORK  
1923







*Retour au Port*

Size of the original lithograph  $8\frac{1}{2}$  x  $11\frac{1}{4}$  inches





EUGÈNE ISABEY

(1804-1886)

"Il a traité la lithographie avec un charme merveilleux. Si Bonington n'avait fait son Gros-Horloge, Isabey serait lithographe sans rival. Les Marines sont hors ligne, et donnent une note toute spéciale."

-Henri Beraldi  
'Les Graveurs du XIX<sup>e</sup> Siècle'

"He was a great romantic artist, abounding in sentiment and emotion, as far removed from the cold, classic school as from the modern so-called realists. His art, on the whole, was of the same order as Bonington's and Harding's, but with the difference that, while they were calm and peaceful in their work, he was wild, stormy, full of movement, preferring above everything wind-swept scenes, with dark, tempestuous clouds, and water lashed into foam or heaving to and fro in the gale. He liked, too, bare, desolate landscapes, where Nature works her will unstayed by man. Many of his prints are of a quieter character; but these, fine as they are, can not in the slightest degree approach the grandeur of his greatest works."

"His lithographs number less than sixty, but, few as they are, their artistic excellence places him, beyond all question, among the six or seven great masters of the art."

-Atherton Curtis  
'Some Masters of Lithography'





"The gems of the collection, to us, are the drawings of Eugène Isabey. M. Beraldi says that if Bonington had not made his Gros-Horloge, Isabey would be a lithographer without rival. But not even Bonington at Rouen ever equalled two or three of these lithographs by Isabey; the Saint Jean à Thiers, the Château de Chaudesaigues the Château de Polignac. The way he could seize upon the most pictorial point of view, and use chalk, stump, the scraper, or anything to work up his design until one hardly knows how his effect has been obtained, how he managed to fill it with colour and light and air and beauty, is truly marvellous. It is a matter of regret that Isabey did not give much more time to lithography. In the same year (1833) that the Saint Jean à Thiers, with the little town piling up so picturesquely on the high cliffs, was issued in Baron Taylor's book, his Six Marines dessinées sur pierre were published by Morlot and McLean; six studies of shipping and sea coast towns, full of life and movement, which must be ranked with, or above, his work in the Voyages Romantiques. These are without doubt the finest things that have been done in lithography. The same series was also issued in London by Colnaghi. Already in 1832 the Souvenirs d'Eugène Isabey had been brought out in Paris, London, and New York. Compared to many of his countrymen, he left but few lithographs; these few, however, are more than sufficient to assure him a position with the masters of the art. Mr. Curtis, who has shown such a keen appreciation of Isabey, and who really knows more about him than the French authorities, gives the number of his prints as less than sixty, but adds that their artistic excellence places him, beyond all question, among the six or seven great lithographers; and Mr. Curtis is right. Isabey, in his lithographs, even more than in his paintings, was the eloquent exponent of Romanticism. No one has





expressed more powerfully the grandeur of the ocean, the fury of the winds that sweep it, or the tragedy of the wrecks that strew its coast: the dramatic Brick Échoué, for instance; no one has suggested more sympathetically the picturesqueness of the fishing villages along the shores, as in his Environs de Dieppe. And he was never so engrossed by his emotion or his subject as to be indifferent to technique. He has left not one print the student can afford to overlook."

-Joseph & E. Robins Pennell  
'Lithography and Lithographers.'

"He has an incomparable brio of execution. No professional lithographer has lithographed better than he, nor drawn more surely on all the resources of the medium. Ordinarily he limits himself to the employment of the simplest means. But we have seen him at need experimenting according to all the receipts, and acquitting himself triumphantly. Whatever process he uses, he causes it always to yield that glittering, iridescent, nacreous light which is so peculiarly his own, those grey whites as vivid as pure whites, that coloring, a little artificial, but so distinguished, which, as a painter, he spread like a charm over his canvases and his water-colors. No one before him, not even Bonington, whose merit is due to other causes, gives proof of this supreme skill; no one since has re-found his secret. He was the virtuoso of lithography."

-Germain Hédiard





BIBLIOGRAPHY

The following will be found useful in the study  
of Eugène Isabey and his work.

Henri Beraldi

Les Gravures du XIX<sup>e</sup> Siècle. Paris, 1889;  
(Vol. VIII pp. 157-159)

Atherton Curtis

Some Masters of Lithography. New York 1897; pp.39-50

Joseph and E. Robins Pennell

Lithography and Lithographers. London and New York  
1898; pp.58-60.

Germain Hédiard

Eugène Isabey; Etude suivie du Catalogue de son  
oeuvre. Paris 1906.

Frank Weitenkampf

The Lithographs of Eugène Isabey.  
The Print-Collector's Quarterly Vol.V pp.294-315  
October 1915.

Henry L. Seaver

The Golden Book of Landscape Lithography  
The Print Collector's Quarterly Vol.V pp.444-471  
December 1915.







English press

*Bord de Canal*

Size of the original lithograph  $7\frac{1}{4} \times 11\frac{1}{2}$  inches





C A T A L O G U E

Souvenirs d'Eugène Isabey (1832)

("A Paris, chez Morlot, Galerie Vivienne, No. 26  
London published by McLean 26 Hay Market.")

"The best impressions are with the address and stamp  
of Morlot, the publisher."

-Atherton Curtis.

Bord de Canal

Hédiard 1<sup>II</sup>

On white paper. With the stamp of Morlot.  
See Illustration.

Vue de Caen

Hédiard 2<sup>only</sup>

On white paper. With the stamp of Morlot.

Vue de Rouen

Hédiard 3

On white paper. With the stamp of Morlot.

Souvenir de Bretagne (Upright) Héd. 4<sup>II</sup>

On white paper. With the stamp of Morlot.

"The piece called Souvenir de Bretagne may be  
cited here, for, although the greater part of  
the work is done directly with the crayon, the  
clouds and many other portions of the composi-  
tion are drawn in whole or in part with the  
scraper. What mezzotint there is in the print  
illustrates well the artist's command of the  
medium."

-Atherton Curtis

Souvenir de Bretagne (Horizontal) Héd. 5<sup>III</sup>

On white paper. With the stamp of Morlot.





Six Marines dessinées sur pierre  
par Eug. Isabey (1833)

"In 1833 Isabey published a set of lithographs bearing the title Six Marines dessinées sur pierre, par Eug. Isabey. This series exhibits all the artist's finest qualities in crayon work. They are not views of the sea, but views on the sea-coast or in seaport towns. While they are not all of equal artistic value, each is nevertheless a work of very high order."

-Atherton Curtis

"Paris, publié par Morlot, Galerie Vivienne, No. 26; London published by McLean 26 Hay Market.")

"The best impressions are with the address and stamp of Morlot, the publisher."

-Atherton Curtis

Une Grève:

(Vignette. Title for 'Six Marines') Héd. 6<sup>I</sup>  
Before all letters. On white paper.

Environs de Dieppe

Héd. 7<sup>II</sup>

On India paper. With the stamp of Morlot.

"Another characteristic work is the Environs de Dieppe, to me the most interesting print in the series, though from an artistic standpoint it is in no way superior to the preceding one. Here we have a bleak coast with high cliffs, at whose foot are one or two fishermen's huts. It is one of the grandest works, and is handled in the most superb manner."

-Atherton Curtis





*Radoub d'une barque à marée basse*

Size of the original lithograph  $12\frac{1}{4} \times 9\frac{3}{4}$  inches





Retour au Port

Héd.8<sup>I</sup>

On India paper. With the stamp of Morlot.  
See Illustration.

"One of the most characteristic is the Retour au Port, a fishing boat under full sail, ploughing her way through a heavy sea as she enters the port. The picture is full of spirit and dash, with its tossing waves and windswept clouds - a scene exactly suited to the artist, and one that he could depict as no other lithographer has ever been able to do."

-Atherton Curtis

"This sail boat straining before the wind through a choppy sea, with a grayish lightness in the sky and water, holds us by effects apparently simple, and yet subtle. No strong, violent accents, but an irresistible feeling of movement, of moisture-laden air, of pull and strain between elements and boat. A little masterpiece."

-Frank Weitenkampf

Souvenir de St. Valéry-sur-Somme Héd.9<sup>II</sup>

On India paper. With the stamp of Morlot.

Radoub d'une barque à marée basse Héd.10<sup>II</sup>

On India paper. With the stamp of Morlot.

See Illustration.

"Of the three remaining pieces in the set that entitled Radoub d'une barque à marée basse is by far the best. While less grand in effect, it has many of the qualities of the Environs de Dieppe, which it resembles closely in sentiment and in technique."

-Atherton Curtis

Intérieur d'un Port

Héd.11<sup>I</sup>

On India paper. With the stamp of Morlot.

"Intérieur d'un Port is quite different from the two lithographs just described, because, instead of wild, impressive scenery, we have here only a quiet picturesque seaport town with quaint





old houses and fishing boats left standing in the river's bed by the going out of the tide. Though Isabey is not so great in scenes of this kind as in his wilder views, the difference is chiefly mental. If he was less a poet, he was none the less a master."

-Atherton Curtis

Marée Basse (Upright)

Héd.12<sup>I</sup>

On India paper. With the stamp of Morlot.

"This drawing is of particular interest, simple enough in subject, yet of a subtle charm. The beached boats, the stone reflected in the wet sand, the silvery grey of the sky, all of this makes a composition so natural as to seem a matter of course, and yet of a mingled brilliancy and delicacy in effect that speak of a remarkable artistic tact, a gratifying exercise of the virtue of appropriateness."

-Frank Weitenkampf

"The picture is complete, of an admirable brilliancy, of a subtle charm. A consummate art has placed the big boat, so black and so enormous, and beside it, also hard on its side, a smaller vessel full of cordage. The frank grey of the sand, where the water trickles, is opposed marvelously to the lighter greys of the vast variegated sky; an extraordinary impression of solitude and extent is thus produced."

-Germain Hédiard

Croquis par divers Artistes (No.66) Héd.23

Iof4

Proof before all letters. On India paper.

The Same

Lettered impression. On India paper.

Collection: Jacques Beurdeley

Croquis par divers Artistes (No.69) Héd.24

II

On India paper.

The Same

On white paper. Collection: Jacques Beurdeley.



Voyages Pittoresques et romantiques dans  
l'ancienne France

The following 16 subjects are from "Voyages Pittoresques et romantiques dans l'ancienne France, par MM. Ch. Nodier, J. Taylor et Alph. de Cailleux" 1st Vol. 1829, 2nd Vol. 1833. All of them, unless otherwise described, are upon India paper.

Château de Pont-Gibaud (Auvergne No. 72) Héd. 27<sup>only</sup>

Gorge de Royat (Auvergne No. 79) Héd. 28<sup>only</sup>

Croix sur la route de Clermont à Royat

(Auvergne No. 82<sup>bis</sup>) Héd. 29

First state; undescribed by Hédiard, before all letters, on white paper.

The Same

Second state, (Hédiard first) lettered  
On India paper.

Entrée du Village des Bains Héd. 30<sup>only</sup>  
(Auvergne No. 93)

Croix du Village des Bains, au Mont-Dor

(Auvergne No. 94) Héd. 31

First state, before all letters, on white paper.

The Same

Second state. Lettered, on India paper.

Église de Saint-Nectaire Héd. 32<sup>only</sup>  
(Auvergne No. 107)

Abside extérieure de l'église de Saint-Nectaire (Auvergne No. 108) Héd. 33<sup>II</sup>

Vue générale des Ruines du Château et  
du Village de Saint-Nectaire Héd. 34<sup>II</sup>  
(Auvergne No. 108<sup>bis</sup>)





Lac d'Aidat (Auvergne No.114)

Héd.35<sup>only</sup>

Église Saint-Jean à Thiers  
(Auvergne No.129<sup>bis</sup>)

Héd.36<sup>II</sup>

"Eugène Isabey contributed to 'Normandie' and 'Auvergne' some dozen and a half prints which are the most skilful and beautiful expression of the 'picturesque and romantic' in the great series. Had one to name a single plate as the greatest, in free and vigorous line and in atmospheric charm and power, Isabey's Église Saint-Jean à Thiers would probably win the widest acceptance."

-Henry L. Seaver

See Illustration

"L'Église Saint-Jean à Thiers (Auvergne), is one of the most powerful works he ever produced. In it the force of his romanticism is brought out in all its strength. We stand at the edge of a deep chasm, on whose farther side we see the church upon a rocky, precipitous height. The sky is black with heavy ominous clouds, whose stormy aspect gives great impressiveness to the scene. The artist has sought to render Nature accurately, but he has made her his servant, not his mistress; taking her as the basis of his work, but calling upon his own imagination to give him the effect on which the grandeur of the picture depends. It is one of those works of art of which we never tire. As we stand before it we can not help feeling ourselves in the presence of a great poet."

-Atherton Curtis







*Ruines du Château de Bouzols*

Size of the original lithograph  $10\frac{3}{4}$  x  $9\frac{1}{4}$  inches



- Ruines du Château de Bouzols, près Héd.37  
du Puy en Velay (Auvergne No.166 bis)  
Trial proof. Undescribed by Hédiard, with a  
small white space in the extreme upper left  
corner, and with a white cloud, later shaded,  
in upper right corner. On white paper.
- The Same  
Published state; on India paper  
See Illustration
- Donjon de Polignac (Auvergne No.175) Héd.38<sup>only</sup>
- Donjon du Château de Polignac  
(Auvergne No.179) Héd.39<sup>only</sup>
- Croix de Chaudesaigues Héd.40<sup>II</sup>  
(Auvergne No.195 bis)
- Château de Pesteil à Polminhac Héd.41  
(Hte.Auvergne No.202)  
Proof undescribed by Hédiard, with the number  
above, and with the artist's and printer's names  
below, but without the title. On white paper.
- The Same  
Published state; On India paper
- Château de Larderole, Velay Héd.42<sup>II</sup>  
(Hte.Auvergne No.205)
- Côte de Douvres (Manière noire) Héd.44<sup>II</sup>  
On India paper. Coll. Jacques Beurdeley
- Le Château de Blaye  
(Vue du Château prise du bateau à vapeur à la)  
(sortie du port) Héd.45<sup>only</sup>  
On white paper



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Bâteau de pêcheurs en rade

Héd. 49<sup>only</sup>

On India paper. Coll. Jacques Beurdeley

"There is another medium, however, which Isabey used with marvelous skill, though he did but one lithograph entirely in this way - the Bâteau de pêcheurs en rade. The method employed here is that of powdered crayon. This medium gives very delicate tones when properly handled, but the difficulty in the process lies in its extreme sensitiveness. It is easy to make a black daub with powdered crayon, but to lay soft, even tones of just the proper degree of intensity requires no little practice. Isabey's experience with the medium can not have been very great, though he employed it occasionally in parts of his lithographs; and yet, when he attempts an entire work in this manner, the result would seem to denote perfect familiarity with the process. The rolling clouds in the Bâteau de pêcheurs have all the beauty of drawing of his best works; and the water, too, with its gentle, undulating movement, is admirably suggested. Nowhere is there the slightest hesitation. All the gradations of tone are given with extreme delicacy, forming in their combined mass a picture of a beauty rarely equalled by the artist."

-Atherton Curtis

Brick échoué

Héd. 50<sup>I</sup>

On India paper. Coll. Moroni

"Before turning to Isabey's mezzotints I must say a few words in praise of his wonderful little Brick échoué, the finest in sentiment of all his drawings on stone. On a lonely beach, from which the tide has receded, lies a wrecked vessel whose hull alone remains. At the right, smooth, perpendicular cliffs rise to the top of the picture. The landscape is one of utter desolation, of absolute





solitude. Save the slow, monotonous flapping of the wings of one or two sea-gulls, not a sound is heard in the still air. How well the artist has conveyed the impression he himself felt! To me this work is one of the masterpieces of lithography one of the few things where poetic conception and technical ability maintain a perfect balance; nothing forced, nothing exaggerated, no attempt to make a display of manual skill, but the whole combined into a harmonious composition, majestic and impressive; not a sketch, not a hasty drawing, but a picture as grand and beautiful as if it had been done in colour."

-Atherton Curtis

Retour au Port (Large plate) Héd.52<sup>I</sup>  
First state of three with two "remarques".  
This is the impression described by Beraldi:  
Vol.VIII, p.158 No.15.

The Same  
Second state. On India paper: with the name of  
Gihaut as printer.

Barque se hâlant sur une bouée Héd.53  
Proof before all letters. On India paper

Marée basse (Manière noire) Héd.55<sup>I</sup>

"Premier dessin fait a la maniere noire par  
Eug. Isabey 9<sup>bre</sup> 1831"  
Proof before all letters. Coll. Jacques Beurdeley

"The most successful of Isabey's mezzotints is a small piece called Marée basse. The clouds are magnificent, and I doubt whether their author could have drawn them any more grandly with the crayon. Outside of technical interest, the



lithograph is a fine picture, and represents to perfection the effect of wind blowing across sea and beach."

-Atherton Curtis

Passage sous la voûte Héd. 75<sup>only</sup>  
"Lithographie demeurée inédite"  
-Hédiard

On India paper

Une barque (Manière noire) Undescribed by  
On white paper Hédiard

Les deux Chaumières Héd. Supp<sup>t</sup> 84  
(Essai de Gravure sur Pierre)  
On white paper

Portrait of Eugene Isabey, aged 18 (1821)  
Lithograph by his father Jean-Baptiste Isabey  
"Mon fils, mon élève et mon ami."  
On white paper. Coll. Moroni.



Lithograph is a fine picture, and represents  
so perfectly the effect of wind blowing across  
sea and beach."

-Attention: Guitte

only  
Hed. 75

Passage sous la voûte  
"Lithographie d'après l'original"  
-Hed. 75

On India paper

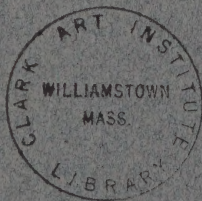
Une barque (Moulin à vent) Underscribed by  
Hed. 75

Hed. 75

Les deux Chasseurs  
(L'original de l'œuvre est en papier)  
On white paper

Portrait of Eugene Isabey, card 16 (1831)  
Lithograph by his father Jean-Baptiste Isabey  
"Mon fils, mon élève et mon ami."  
On white paper. Coll. Morion.





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